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A SUMMER HOUSE.

THE decoration of the summer house should no more be neglected than the more substantial furnishing of the city house. Three or perhaps four of the pleasantest months of the year are passed amid the trees and flowers of the country and the contrast between the freshness of the outside world and the rooms of the cottage should not be so painfully marked as to drive one from the mere weariness of the interior surroundings out to the open fields. When decoration is indulged in it, is too often of the milk and water sort, nothing decided, as though decided colors were not to be thought of in summer. I see no reason why the boldness of winter colors should not be harmoniously employed in the summer, in fact, anything may be made harmonious, and I believe this is as readily handled as any other problem.

I would have yellow, pale creamy yellow—the antithesis to “skimmed milk”—lest we should have

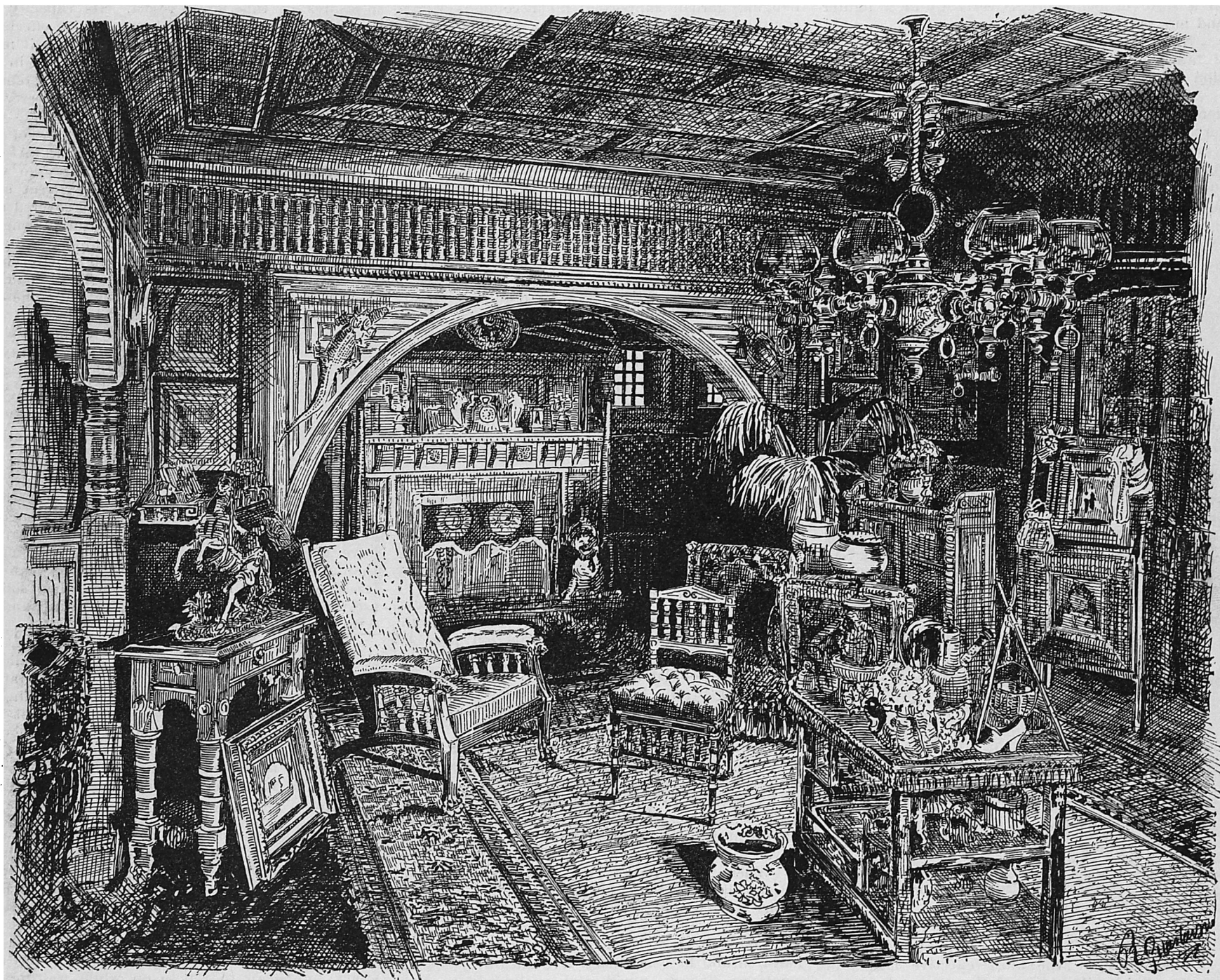
or “checked.” The color of this coincides with that of the woodwork. I will assume that the drawing-room is broken into two rooms—larger and smaller, with an arched opening connecting them. In the larger room is a bow-window with a boxed seat running round it, comfortably cushioned, and in the smaller room a broad window with French casements opening on to the terrace and grounds. Both windows are on the same side—have the same aspect, which is so much prettier than facing back and front. The red india matting forms a line, waist high, round the two rooms, but I will venture to treat the upper walls differently in each room. A willow-patterned raised flock paper in soft creamy yellow covers the wall above the dado line in the larger room, and the same pattern, but in greenish turquoise blue on a warm cream-colored ground, proves to be a happy alternation for the smaller room. There seems to be no valid reason why two or three rooms forming a double room or a suite of rooms should be exactly alike. Oftentimes a better effect might be got with a studied harmony of contrast

instead of an even distribution of a number of chairs of similar pattern throughout.

But, to report progress, we have got as far as the red and yellow part of the scheme, and the turquoise blue. This, however, wants ballast, so we throw down a carpet in each room of rich though subdued tones of reddish brown with a little ivory and dull green blue. For curtains, the yellow room has red, very daring you will say, and much too hot, but then the red is again the sound quality of color secured for the paint, and in the matting, while the material, “a waste silk” velvet, has a quiet richness the reverse of glaring. It is, moreover, softened and cooled by deep-toned curtains of Madras muslin.

Red curtains will not, however, do for the turquoise room, and so we hang up curtains of dark peacock blue serge with cross bands of the same colored plush also gradated by inner curtains of soft Madras falling over the French casements.

The window seats are cushioned in deep peacock blue plush, and fireplace curtains and draped mantel-board of the same with Persian embroideries



ROOM IN RESIDENCE OF ELI K. ROBINSON, MAMARONECK, N. Y.

a real fit of the “blues.” If in desperation we decide to “go” for color—why not all the colors, red, blue, and yellow—none of your muddy half tints, “tertiaries” so called, colors chiefly to be found, so Mr. Ruskin says, associated with the more ignoble species of creation—the serpent, the toad, and the like. Now, as I have said, I do not think it much matters what line we start upon. It is possible to work out almost any given color proposition, and to bring about harmonious results. Red, blue, and yellow may mean anything within a few hundred gradations, but in this case I do not mean to refine away their qualities until they become undistinguishable by their usual names.

For the red, I take a richer, fuller shade than the rich red of an ordinary Japanese tray. It must by no means approach to a crimson, nor yet be so fiery as a scarlet. The doors, shuttering, skirtings and dado rail are to be painted this shade of red. Further, we will have a dado, three feet high, of red india matting, all red, not broken

or of gradation in the same tint. Frequently one room is in shadow while the other is in strong light, and then an absolute matching of the tint results in an inevitably darker tone on the shady side of the house where, perhaps, a paler tint, or another color altogether, would be preferable. Of course by gas or candle light the balance is equal, but even then the divergence would do no harm, while the gain by day would be great.

It will, no doubt, be argued that one tone of color throughout gives greater breadth and idea of spaciousness, but this I believe to be not always the case, and that the contrary plan may be used sometimes with advantage. Then if one tint reigns supreme on your walls, all the ornamental accessories of the room require to be studied from this one point of view, whereas by adopting a bolder method of coloring, that is, by varying the adjoining rooms, a distinctiveness may be given to each, and ornaments that will not suit one room may fall in with the other. Even the style of furniture may be different in the two rooms,

inserted. A velvet-covered seat, style of Henri II., legs, rails, seat and all encased in fine red plush, bends itself to the gentle curve of one of the walls, a segment, in fact, of a large circle.

The row of small upper panes in each window is filled in with tinted glass, pale rose, pale green and amber, with narrow borders of stronger ruby and peacock blue in gilded cross-bar frames. As there is no valance to the windows, this softens the hard line of the architrave and scarcely robs us of any light. In a city house these screens of tinted glass are more useful at the bottom of the window to ward off the inquisitive glances of the grocer's boy and the begging impostor. If placed at the top they would intercept our only chance of a glimpse of blue sky, not to speak of the fine effects observable in the back streets of New York, of the multitudinously arrayed fire escapes on the tenement houses all aglow with the golden light of an afternoon sun.

Bits of red, blue, and olive are sprinkled about the room in the shape of furniture covering,

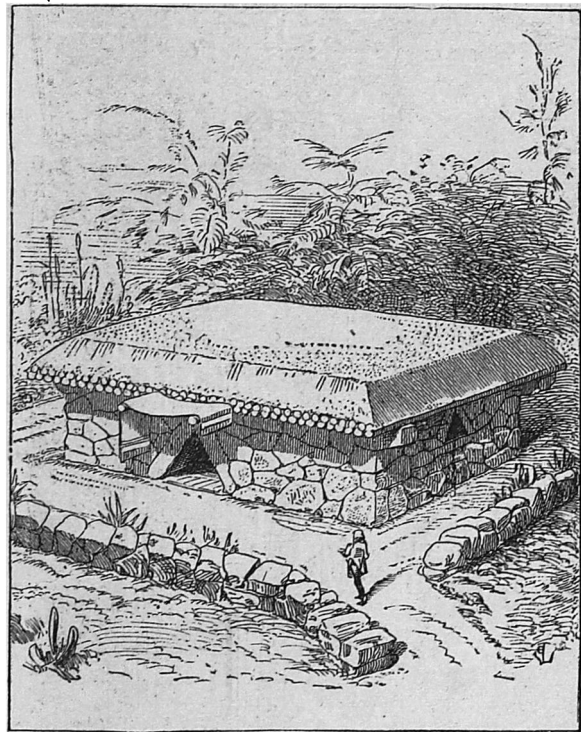
besides Persian embroidery on a black ground, and various ornamental tables, cushions, etc., with here and there a fragment of old lace. Over the mantelpiece is an ebonized mirror and shelves, telling, as may be supposed, well against the soft yellow wall. Turquoise blue slim-necked sprinklers from Kishin, a vase of deep red Japanese ware of the color known as dragon's blood, and sundry pieces of yellow, form relieving points of color against the black.

The general scheme of the room is deep crimson Venetian red, about one-third; pale yellow, two-thirds; varied in the smaller room by red, same quantity, and turquoise blue on cream. The final complement is peacock blue.

I do not think that the colors are oppressive, either in the brilliancy of the yellow or the force of the red. It may be that the variety to be put in other parts of the house will atone for any possible defects or excesses. The soft green and oak of the billiard room and the paneled oak dining-room would be a set-off in color, while the charm of pink walls with frieze of flying swallows framed in by gray-green woodwork, to be found in a suite of bedrooms, is certainly in a lighter and more airy manner.

No single room will be likely to suit every one if taken by itself; it must be viewed in conjunction with other rooms of which it forms a part.

As an illustration of the use of what are generally known as primary colors this sketch may serve to point a lesson, though of course the term "primary" is here only comparative—none of the colors used being pure. This would be impossible in any bulk, except for a savage or a middle-class American thirty years ago.



PERUVIAN HOUSE.

A ROOF GARDEN.

"Within the walls was raised a lofty mound.
Where flowers and aromatic shrubs adorned
The pensile garden."

THE inhabitants of the warm climates naturally sought the most effective means of avoiding the terrible heat of their sun. Drinking warm liquors seemed to the inhabitants of Peru to be the surest means of cooling the person, inasmuch as it raised the temperature of the body above that of the atmosphere, while the Greeks, on the other hand, were more disposed to indulge in the temporary release from uncomfortable warmth by mixing their liquors with snow from the mountains. But the intolerable heat of the day, especially of the afternoons, could not be dissipated by such means as these, and the protection of heavily built walls or massive stone roofs were often powerless to throw off the enervating effects of the brilliant noon.

The roofs of Assyrian dwellings were protected by awnings suspended above and over them, and slaves were continually sprinkling them with water, which, rapidly evaporating, produced an agreeable coolness beneath. In northern Syria the roofs were terraced, while in Media heavy sods were placed upon them with the additional protection of the awning, and the Peruvians relied entirely upon a thick layer of hard packed earth.

From these efforts, made solely for personal comfort, came the disposition to add that which would appeal to personal pleasure in the gratifica-

tion of the senses, and the earth and sod, lacking all beauty or attraction in themselves, and having been used merely as a means to an end without any reference to other qualities, gradually became the objects of cultivation; flowers and shrubs were planted, fountains were made, even trees were often set out, and from being the most useless part of the dwelling, the roof soon became a favorite resting place where everything conducted to the comfort of those who sought it, and where the breezes, if there chanced to be breezes, might be caught.

This cultivation of the roof gradually extended to the more refined of the nations of antiquity, and the Ionians, the Etruscans, all excepting the Greeks and Romans, encouraged the idea and practiced and perfected it until it culminated in the Hanging Garden of Babylon, one of the most wonderful and interesting works of the ancients.

These gardens were evidently not things of a sudden growth, for Layard tells of half destroyed slabs that he discovered in the ruins of Babylon, bearing among other curious representations "a hanging garden supported upon columns whose capitals were not unlike those of the Corinthian order."

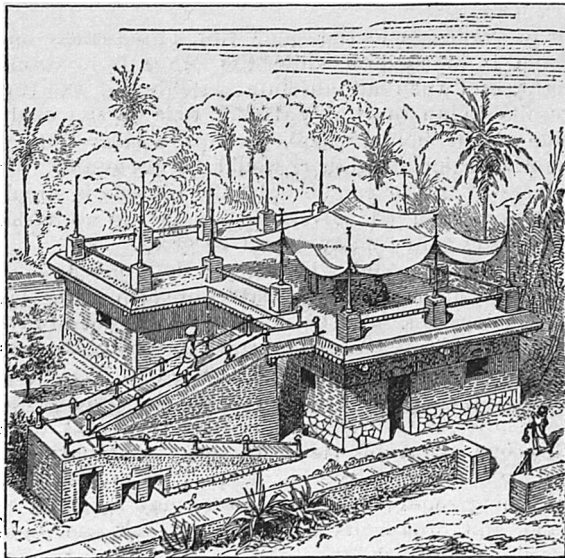
The well known gardens, with the history of which we are all so well acquainted, how King Nebassar caused them to be erected that the natural barrenness of the country might not be so apparent to his queen Amytis, who sighed for the richness of her Median home, were said to be four hundred feet in extent upon either side and were carried up in terraces until their total height equaled that of the city walls. Enormous arches were raised one above the other, bearing the different terraces going to make up the gardens; these terraces were reached by stairs ten feet wide.

"On the top of the arches were first laid large flat stones sixteen feet long and four broad; over these was a layer of weeds mixed and cemented with a large quantity of bitumen, on which were two rows of bricks closely cemented together with the same material. The whole was covered with thick sheets of lead, on which lay the mold of the garden. And all this floorage was so contrived as to keep the moisture of the mold from running away through the arches. The earth laid thereon was so deep that large trees might take root in it." And large trees, together with plants of all kinds, were set out. There were the larch, the aspen, the cypress, cedar, mimosa, chestnut, poplar, birch, the acacia and the lilac, all growing in such profusion as to appear to be an undivided mass of the most luxuriant vegetation.

It is singular, in view of these excellent examples coming to us from such antiquity and with the recommendation of the satisfaction possible amid such surroundings, that roof gardens have never been popular in this country. The fault, no doubt, lies in the fact that heretofore they have not been attempted in a proper manner nor on a proper scale.

One or two of our hotels adopted the idea in a limited way, the Palmer House, Chicago, possibly the most noticeable instance; though simply as an adjunct to a place of amusement, the first instance, to our knowledge, that has proven successful is in connection with the Casino, this city.

When Mr. Aronson built the old Casino, or Cosmopolitan, as it is now called, he had an idea about a roof promenade, which was not fully developed to the extent of a garden, but when the new building was erected his plans were more matured and he constructed a beautiful spot that combines flowers, music and cooling breezes to make it attractive.



ASSYRIAN HOUSE.

The roof of the Casino (of which we give an illustration on opposite page) is laid out with paths and flower beds, rustic benches and tables. At one end a sunken stage accommodates the orchestra, whose music can be heard while the players are concealed from view; at the opposite end rises a Byzantine tower surmounted with a harp in all the brilliancy of gas lights, while a spacious balcony gives room for those who wish to look down upon the vivacious scene beneath them.

Aside from the enjoyment to be had from the presence of such surroundings, the view from the roof is an extended one, taking the city in toward every point, overlooking the high buildings in the immediate vicinity and catching a glimpse of the distant Bay. A more enchanting prospect could hardly be found.

The roof has a high battlement about it, doing away entirely with any element of danger, and is lighted by a great profusion of gas jets artistically arranged and protected by globes of colored glass. The capacity is large and a crowd of considerable proportions finds space to comfortably move about and partake of the many pleasures of this novel resort. Its capacity for decoration is marked; for the decorative effects in its construction are many, and never was it more agreeably and appropriately displayed than in the recent entertainment given the French officers who brought the Bartholdi statue of Liberty to the country.

Our illustration gives generally a view of the roof and the noticeable features about it. At the upper left corner is shown the picturesque wall that extends along the Thirty-eighth Street side, and to the right of that is shown the covered and inclosed pavilion near the music, and beneath this is illustrated the corner containing the tower, surmounted by the harp of gas lights, to which reference has been already made. The remaining view is of the orchestra stand, situated at one end of the roof, and gives an excellent idea of the decoration of that most essential adjunct to the entertainment. The blazing sun is well portrayed, although the brilliancy, in its profusion of gold must, in this instance, be imagined.

A NEW IMPROVED WALL PAPER.

WE have received samples of a new improved wall and ceiling paper which is destined to supersede the better grades of water-color papers now in use. These improved wall papers have the advantage (without costing any more than the ordinary papers) in that they can be freely washed with soap and water when soiled, are not affected by changes in temperature, and in a sanitary way supply a want long felt.

They even stand the test of washing off ink stains without leaving a mark. The most delicate tints and also the most elaborate ornamentation are introduced in these papers the same as in the ordinary water colors. They can be kept by dealers for any length of time without change as well as all other papers. This improvement in wall papers is patented and it is intended by the inventor to manufacture them on a large scale.

IN fitting up a country house a hunting-room now is considered quite necessary. The table and chairs of leather are mounted on tusks and horns. Skins are used often instead of leather. Armor decorates the walls, a rack for guns and hunting implements are placed on one side. Pictures descriptive of the chase, are also hung between. A comfortable lounge is a useful adjunct for the weary huntsman to repose on while waiting for others to join the chase that now-a-days has become the leading amusement of a gentleman of leisure.

THE happy union of a classical spirit with an idealized conception is the great requirement for true artistic production and must be based on a mastery of principles, laws and exemplars. In order to accomplish this the designer and artisan must live, as it were, in his subject, he must study it under every aspect, and with especial reference to the mechanical features of his art.

A VAST amount of old jewelry settings, such as can be relied on for purity, is used up by the gold beaters, their chief purveyors being pawnbrokers. After being melted in a crucible, it is rolled, then cut to a standard size, after which beating is in order.

We are advised that the Prince of Wales has written a leather house in this city to forward to him samples of their work. Whether the Prince is any judge of leather we are unable to say.